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Editors' Note

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Editors' Note

The 2018-19 Editorial Collective is pleased to present the 28th volume of *disClosure: A Journal of Social Theory*. Our inspiration for this odd bundle of pages is rooted in the aesthetic of the self-printed zine. While we regret that we couldn't sneak into Miller Hall in the middle of the night to guerrilla-copy the entire issue on a late-80s black-and-white Xerox, we are proud to say that each page of this volume was assembled entirely by hand. Every page is bordered or backgrounded by collages: these are pages that peel and flake, assembled from bits and pieces cut up and rearranged – not dissimilar, we believe, from how “knowledge” itself is made. The articles were printed off a wheezing home office Canon, cut on a crooked paper cutter, positioned and re-positioned on desks and bedroom floors, glued and taped, and (often, indeed, under the cover of night) finally scanned into the openly available and infinitely replicable digital artifact you find here.

In pursuing our vision of the scholarly zine, we have been galvanized by the work of Kara Keeling, who in *Queer Times, Black Futures* (2019) lays out what she calls a “politics of opacity.” If we want the future to look different than the present, she says, we must disrupt the perpetuation of stable, predictable, and expected futures by becoming *unrecognizable*. This means proceeding with an indifference to dominant modes of signification and articulating alternate conceptions of the world that may be incomprehensible to common sense ways of doing things. In this volume of *disClosure*, we want to put this politics into action, and make our own intervention into what an “academic journal,” and scholarship more broadly, can look like.

We mean this literally. Scholarship today, more often than not, is framed by the strict square of the PDF viewer and the standard template of the “knowledge product.” We wish to offer a *re-framing*. We believe that a creative impulse lies at the root of all scholarship – a creative impulse too often dulled and denied in the interest of sober, self-censored, scientific products. In surrounding the words of these authors with color and the kilter of the hand, we hope to foreground and to highlight this drive that foments our knowledge, and aspires to such ideals as beauty and truth. As a scaffold, then, these slanting columns are meant to confound the standard square. This is knowledge production let loose: scholarship askew.



With this slim volume, we join forces with countless other publications in prying open the seals of academic publishing, continuing the collective push that will eventually tip scholarship into unrecognizability, and therefore into a more open and inclusive future. Into what might an unabashedly creative scholarship begin to bloom? On what might “knowledge” come to rest?

The articles and interviews contained herein aim precisely at these questions of possibility -- the forces that let it fly, and those that reign it in. “Affect” is a slippery concept, and the diverse pieces assembled in this volume explore the range of modalities through which it can be thought: from the extraordinary contained within the banal to the lingering residues of historical trauma; from the mood of global discourse to the sensations of streaming TV; from the atmospheres rooted into place to the fleeting experiences of the street; from intimate relations to the anti-colonial potentials of poetry; from the body itself to the collectives we comprise.

From all this, taking this collection as a whole, we begin to suspect that knowledge itself is perhaps little more than a quivering potentiality: a feeling. And rather than pump it out to ship in ready-made boxes, fitted into reusable frames, faster than we could ever consume, we will slow it down, open it up, seize it by the ears, and not be afraid to call it what it has always been: a creative act, a work of art.